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where in the building the detail is particularly pleasing and appropriate, especially the little figures of athletes carved on the arms of the window seats.

But it is the Great Hall which is the crowning achievement of the interior as the tower is of the exterior. There is scarcely a criticism which can be applied to it. The effect of great age is given by the finish of the oak paneling which rises to the window sills, and even more by the grotesque figures supporting the hammer-beam roof which are cut in great timbers with huge cracks running even through the faces of the figures themselves. This sense of age is even further increased by the lofty perpendicular window at the west end with its excellent stained glass and by the richly carved and well proportioned screen and gallery which form a narthex across the opposite end of the hall. The feeling of the beholder is bound to be that of a mixture of the religious and the academic which is the proper sphere of learning.

If there is a criticism to be advanced against the hall, it lies, perhaps, in the close resemblance of its hammer-beam roof to that of Westminster Hall and in the general feeling that in architectural style this hall antedates the remaining portions of the College. On the exterior, the utterly inadequate terminations of the western turrets are the only striking faults in the design.

This has been but a cursory study of the most recent of our American university buildings, but if a more extended examination of the building be made it will be found to further carry out that academic character which gives it its principal claim to recognition, while the sense of age with which the architects have been able to invest it will be even more fully appreciated. The architects are to be congratulated upon their achievement, and Princeton is to be equally congratulated upon having such a worthy home for its "Household of Knowledge"—a home which is truly a work of art.

## THE MINNESOTA STATE ART SOCIETY'S TENTH ANNUAL EXHIBITION

BY CHARLES W. AMES

PRESIDENT OF THE ST. PAUL INSTITUTE

RECALLING the striking statement made by Mr. Robert de Forest, before the Third Annual Convention of the American Federation of Arts, that fifty years ago there were no public galleries in New York City and few opportunities to see pictures or statuary, it is interesting to note that Minnesota has now for eleven years possessed a State Art Society as a part of the State organization. Its object is not to form a public gallery, or to collect pictures, yet this must come about as a natural result of the educational processes which are set going by the Society.

Until recently the only notable art collections in St. Paul and Minneapolis were the private gallery of Mr. James J. Hill, consisting chiefly of paintings of

the Barbizon school, and the more general collection of Mr. T. B. Walker. An impetus was given to the esthetic movement in the State some years ago by Mr. Cass Gilbert's beautiful State Capitol building in St. Paul. As an example and as a local achievement this has had a widespread influence on the entire Northwest. In Minneapolis an art society has been organized, which, with the characteristic enterprise of that city, has at once proceeded to begin the construction of a great art museum, designed by McKim, Mead and White, the first section of which is now nearly completed. Very recently, through the bequest of Mr. W. H. Dunwoody, a fund has been provided which will put at the disposal of the museum trustees some



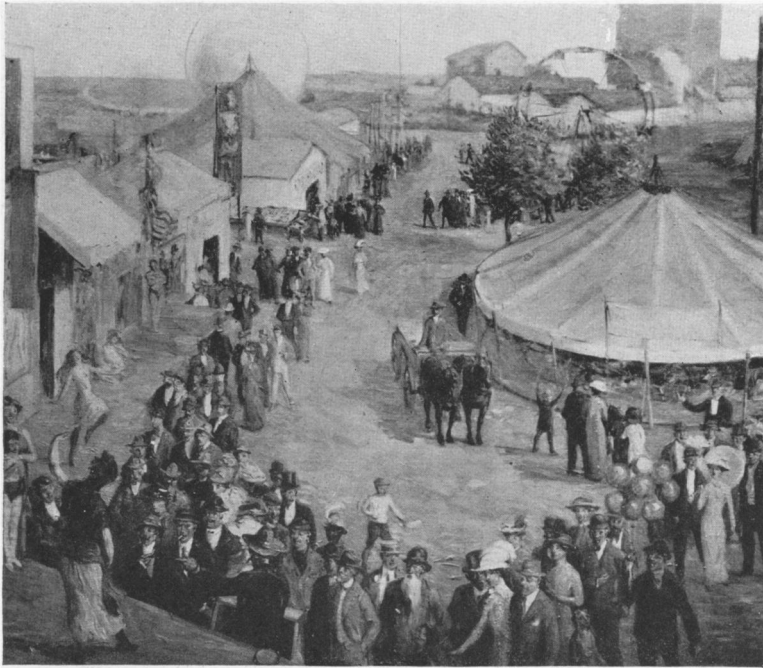
HARBOR OF DULUTH

NICHOLAS R. BREWER

two and a half million dollars available for purchases during the next thirty years. In St. Paul the art interests of the city have been taken in charge by the St. Paul Institute, organized in 1908. This is a civic body, resting on the general support of the public rather than on the munificence of a few wealthy men. The Institute has already acquired a small but creditable collection of paintings, and has in preparation plans for an ample building to house its art gallery and a general museum.

The Minnesota State Art Society is in close touch with the art societies of the two leading cities of the State, but more particularly it has for its object the fostering of an art feeling and a recognition of beauty throughout the rural districts of the State. The Society is supported by an annual appropriation from the State treasury, and by the fees of associate members. Two years ago the Society employed Mr. Maurice I. Flagg as its Director, and Mr. Flagg has shown

great energy and originality in enlarging the scope of the Society's activities. His first step was to take an art census of the State, which showed not merely the names of artists and of individuals interested in art matters, but also took account of the various home industries, handicrafts, foreign crafts, manufactures and resources of the State. One result of this census was to bring to light the fact that there were scores of foreign lace-makers in two little country towns whose art was being wasted on inferior materials and inartistic designs, and who had neither recognition nor a market. Mr. Flagg went to them with the suggestion that the State Art Society would provide them with designs of greater merit on condition that they should be worked out with better material. As a result the cash returns to the women of New Ulm for the first six months following a public exhibit of their work by the Society amounted to nearly \$1,000. Last year Mr. Flagg in-



THE COUNTY FAIR

NATHANIEL POUSETTE-DART

stituted, with the coöperation of the State University, the St. Paul Institute and other organizations,\* an architectural competition for a model farmhouse. Twenty-seven designs were contributed by leading architects of St. Paul, Minneapolis and Duluth, and six prizes were awarded for the designs selected by a special committee. This competition, and the plans resulting from it, attracted attention all over the country, and letters of inquiry regarding it came even from Germany. This was a conspicuous example of the application of art principles to actual life. Another of the activities of the Society is to send small collections on the traveling-library plan throughout the State.

The most conspicuous work of the Society, however, has been its Annual Exhibition. For the past ten years it has held an Annual Exhibition of Fine and Industrial Arts, offering modest prizes

and medal awards, entrance for which is open to all citizens of the State. Under the law the Society follows the wise policy of showing this exhibition in the smaller cities of the State and in different cities in different years. The collected exhibits are, however, first shown in St. Paul through the hospitality of the St. Paul Institute and also in Minneapolis through the efforts of the Minneapolis Art Society.

The Tenth Annual Exhibition shown in St. Paul at the great municipal Auditorium, from March 14th to March 22d of this year, gave gratifying evidence of the extraordinary development in Minnesota along artistic lines during the past few years. The Minnesota paintings compared favorably with the collection of thirty-five paintings by famous Eastern artists sent out by the American Federation of Arts, and hung on the opposite wall at this exhibition.

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\*Including the Minneapolis Woman's Club, the Minnesota State Bankers Association, Mr. Joseph Chapman, Vice-President Northwestern National Bank, Minneapolis, and Mr. Jerome Wheeler, President Capital Trust Company, St. Paul.

The Jury of Selection and Award consisted of Mr. Walter Marshall Clute, Mr. Ralph Clarkson, Mr. Lorado Taft and Miss Bessie Bennett, all of Chicago. After returning to Chicago, the jurors expressed their opinion of the Society and its exhibition in the following words:

tions to life. This encouragement comes very appropriately and most effectively as a function of the State government."

Mr. Lorado Taft supplemented this verdict by the statement:

"I return to my work thrilled with admiration for the methods of the Min-



THE CALL OF THE NORTH

CHARLES BRIOSCHI

AWARDED FIRST PRIZE

"On its State art commission and the legislative appropriations which make the extensive work possible, Minnesota is to be congratulated. The State is doing pioneer work that is blazing the way for much future progress in other States. It stands in the vanguard among the States of the Union which are endeavoring to encourage talent in the fine and industrial arts, and a more general appreciation of art and its rela-

tesota State Art Society and enthusiastic over the outlook in your State. I can not imagine a more comprehensive and efficient system of discovery and encouragement. The vast talent—this potential wealth of the State—which lurks in every village and in every country schoolhouse, is being revealed to itself. As I have written elsewhere, it is useless while held in solution; it is unknown even to its possessor.

"Then comes the magic touch which crystallizes it into something tangible and efficacious. Life takes on a new meaning. To find that one has something to contribute to the community is often the beginning of good citizenship. This

by Mr. Paul W. Manship of New York City, formerly of St. Paul and a student in the St. Paul Art School; and a special loan of lithograph prints by Vernon Howe Bailey, New York City, of St. Paul and Minneapolis subjects. The



LE PETIT DEJEUNER

AWARDED GOLD MEDAL

DONNA N. SCHUSTER

great movement is not only going to give you artists and more beautiful homes, but it is going to transform many a listless and helpless dreamer into an ardent worker for the common good. Its possibilities are incalculable."

The exhibition included a loan-collection of thirty-five oil paintings sent out by the American Federation of Arts, supplemented by four oils by Julius Seyler, of Munich; eighteen or twenty bronzes, including a special group of six pieces

State exhibits included seventy-two paintings selected by the jury as of special merit; thirty-three pieces of sculpture, both in the round and in relief; half a dozen etchings of high grade; a group of artistic photographs; several cases of ceramic art; an exhibit of newspaper illustration; a dozen views and plans for landscape gardening and landscape architecture; several cases of handicraft, including leather work, basketry, metal work, stenciling, embroidery, jew-

elry, lace, book-plates and pottery. Two special competitions along architectural lines were instituted, one for a model village house and one for a model farm-yard. These brought out over fifty designs.

The student competitions are always an interesting feature of the exhibition. The St. Paul Institute School of Art, of which Mr. Lee W. Zeigler is Director, and the Minneapolis School of Art, of which Mr. Robert Koehler is Director, were both invited to submit a unit exhibition of student work. In addition, prizes were offered for individual competitors among students in painting, illustration in color, illustration in black and white, and designs for weaving or printing.

Most of the artists who submitted work for the local competition were natives of Minnesota or of the neighboring States. It is the ambition of the State Art Society and the St. Paul Institute to make up, sometime, a representative collection of Minnesota paintings and send them on a tour.

Among the paintings which attracted especial attention at the recent exhibition were the following:

The gold medal picture, "*Le petit déjeuner*," by Donna Schuster, of Howard Lake, a vivacious bit of work, with an attractive air of spontaneity; "Sails," by Ada A. Wolfe, of Minneapolis, which received the first prize awarded by the jury; Nicholas R. Brewer's "Harbor of Duluth" and "Off Coney Island," handled with assurance and technical mastery; "Along the Shore at East Gloucester," by Robert Koehler; several examples of the work of Robert Hale, formerly of St. Paul, for many years established in Rome, who now has a studio in Minneapolis; a boldly painted "Brook in Winter," by Magnus L. Norstad, St. Paul; and a large canvas by Nathaniel Pousette-Dart, of St. Paul, "The County Fair," showing effective handling of masses.

In statuary the polar bear, modeled by Charles Brioschi, of St. Paul, which received first prize, attracted much attention. It was catalogued as "The Call

of the North." The work had the quality of popular appeal to a high degree, while at the same time the admirable technique secured the warmest commendation of critical artists.

The St. Paul Institute makes a practice of purchasing one or more of the paintings shown at the State Art Society's Annual Exhibition, from the loan collections of Eastern artists. In this way the following pictures have been added to the permanent gallery of the St. Paul Institute within the last few years: 1910, "Quebec from the St. Charles," by Birge Harrison; 1911, "The Old Church at Dordrecht," by Colin Campbell Cooper; 1912, "Fortuna," by Edmund Philo Kellogg; 1913, "The Arizona Desert," by Albert Groll; 1914, "Oxen Crossing the Stream," by Julius Seyler.

To raise funds for these pictures, a unique voting contest has been instituted. Visitors to the exhibition are invited to vote for their favorite picture, excluding local work. Votes are sold for 10 cents each, and the fund thus realized goes toward the purchase of one of the favorite pictures. Of course if the amount realized by the votes and by the addition of personal contributions (which have always been necessary) is sufficient, the picture first in the contest is selected. The price of the picture, however, is necessarily an element in the final choice.

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In the galleries of the Art Institute of Chicago is now displayed an unusually interesting exhibition of paintings by Mr. and Mrs. Harold Knight, both well known English artists. Mrs. Knight is perhaps better known as Laura Knight. This collection, consisting of about 85 works by Mrs. Knight and 25 by her husband, has been especially imported by the Carnegie Institute and the Art Institute jointly and will be exhibited only in Pittsburgh and Chicago. A brilliant picture by Mrs. Knight entitled "The Green Feather" attracted attention in the exhibition at Pittsburgh two years ago, and was purchased by the National Art Gallery in Ottawa, Canada.